Now set the teeth [4], and stretch the nostril wide ;
Hold hard the breath, and bend up every spirit[5]
To his full height!—On, on, you noble English [6],
Whose blood is fet from fathers of war-proof[7]!
Fathers, that, like so many Alexanders,
Have, in these parts, from morn till even fought,
And sheath'd thfeir swords for lack of argument[8].
Dishonour not your mothers; now attest,
That those, whom you call'd fathers, did beget you!
Be copy now to men of grosser blood,
And teach them how to war!—And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding: which I doubt not;

" And spurns the waves, that in rebellious bands
[fe] Assault his empire, and against him rise " MALONE.

4 Now set the teeth,] So, in Antony and Cleopatra :
«----now I'll *set my teeth*,
[66] And send to darkness all that stop me " STEEVENS.

5 — bend up every spirit—] A metaphor from the bow.
JOHNSON
*

So again, in Hamlet: " they fool me to the top of my *lent*"
Again, in Macbeth:
" I am settled, and *bend up*
" *Each corporal agent* to this terrible feat " MALONE.

6 —you NOBLEST English,] Thus the second folio. The f—t has—nollish. Mr. Malone reads—noble: and observes that this speech is not in the quartos.
STEEVENS.

7 Whose blood is FET from fathers of war-proof!] Thus the folio 1623, and rightly. So, Spenser's Fairy Queen, b. iii.:
" Whom strange adventure did from Britain^ "
Again, in the Prologue to Ben Jonson's Silent Woman:
" Though there be none far^/&, there will dear bought.**
Again, in Lord Surrey's translation of the second book of Virgil's JEneid:
" And with that winde had/fc£ the land of Greece/[1]

The sacred writings afford many instances
to the same purpose.
Mr. Pope first made the change, [to
fetch'd"] which I, among
others, had inadvertently followed.
STEEVENS*
s—argument,] *1$ matter, or subject*
JOHNSON.
z 2 *